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ABSTRACT

This booklet provides strategies for implementing whole-language reading and writing in classroom and tutorial settings for at-risk learners, with a focus on migrant students. The whole-language approach integrates reading, writing, listening, and speaking into language arts, social studies, science, and other content areas. Within an environment that fosters support and encourages risk-taking, this approach allows the student adequate time to engage in reading and writing experiences. The first section discusses the processes and conditions of literacy learning in relation to whole-language implementation and second language learners, including migrant children. The second section addresses elements of a whole language program and provides examples of classroom implementation. Suggestions are also given for English-as-a-Second-Language (ESL) students in developing language through content-area activities. The third section discusses qualities of good writing and provides strategies for engaging students in writing and evaluating their writing. Relevant to migrant children, it stresses integrating ESL reading and writing through a dialogue journal, parent involvement, and setting up "publishing" programs. The fourth section addresses whole-language evaluation, by focusing on the learning process as well as on the resulting product. This is accomplished through on-going teacher observations, conferencing, anecdotal records, and examples of children's writings. Examples of evaluation methods are provided. Also included are suggested readings for ESL and other at-risk learners and a whole-language literacy bibliography. (LP)

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WHOLE LANGUAGE

LITERACY

FOR

AT-RISK

LEARNERS

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This booklet was prepared to provide a framework for whole language literacy workshops. It is recommended that ample time be allocated to develop the philosophy of whole language and the strategies for implementing whole language reading and writing in classroom and tutorial settings.

Jack M. Clark

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DEDICATED

TO

THE

ENHANCEMENT

OF

SELF-WORTH

AND

SUCCESS

OF

LEARNERS

AT-RISK

ABOUT SCHOOL

Anonymous

This poem was handed to a grade 12 English teacher in Regina, Saskatchewan. Although it is not known if the student actually wrote it himself, it is known that he committed suicide two weeks later.

He always wanted to say things. But no one understood.
He always wanted to explain things. But no one cared.
So he drew.

Sometimes he would just draw and it wasn't anything. He wanted to carve it in stone or write it in the sky.
He would lie out on the grass and look up in the sky and it would be only him and the sky and the things inside that needed saying.

And it was after that, that he drew the picture. It was a beautiful picture. He kept it under the pillow and would let no one see it.
And he would look at it every night and think about it. And when it was dark, and his eyes were closed, he could still see it.
And it was all of him. And he loved it.
When he started school he brought it with him. Not to show anyone, but just to have it with him like a friend.

It was funny about school.
He sat in a square, brown desk like all the other square, brown desks and he thought it should be red.
And his room was a square, brown room. Like all the other rooms. And it was tight and close. And stiff.

He hated to hold the pencil and the chalk, with his arm stiff and his feet flat on the floor, stiff, with the teacher watching and watching.
And then he had to write numbers. And they weren't anything. They were worse than the letters that could be something if you put them together.
And the numbers were tight and square and he hated the whole thing.
The teacher came and spoke to him. She told him to wear a tie like all the other boys. He said he didn't like them and she said it didn't matter.
After that they drew. And he drew all yellow and it was the way he felt about morning. And it was beautiful.

The teacher came and smiled at him. "What's this?" she said. "Why don't you draw something like Ken's drawing?
Isn't that beautiful?"
It was all questions.

After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else.
And he threw the old picture away.
And when he lay out alone looking at the sky, it was big and blue and all of everything, but he *wasn't anymore.*

He was square inside and brown, and his hands were stiff, and he was like anyone else. And the thing inside him that needed saying didn't need saying anymore.
It had stopped pushing. It was crushed. Stiff.
Like everything else.

WHOLE LANGUAGE:

AN INTRODUCTION

Emerging from linguistic studies over the past two decades is the philosophy of teaching and learning known as whole language. The philosophy, supported by studies that children learn to read and write much like they learn to talk, is making dramatic impact upon the teaching of literacy across the United States.

Whole Language teachers are committed to their beliefs about how children acquire and develop language and literacy. Their teaching, whether developmental or remedial, is significantly different from traditional methods which foster fragmented instruction and isolated drills. Reading, writing, listening, and speaking are integrated in language arts, social studies, science and other content areas. The learning environment is rich in literature and print with adequate time to engage in real reading and real writing experiences.

All students are viewed as writers and are given time to write for a variety of purposes and audiences. They rehearse, draft, revise, edit and often publish their writings. Sharing and responding to each other's writings are valued experiences. Writing and reading connections are clearly demonstrated across the curriculum.

The child in the whole language learning environment functions in a supportive, safe climate which promotes risk-taking while engaging in the reading-writing process. Teachers and children alike share in the joy of learning.

WHOLE LANGUAGE SURVEY (10 minutes)

1. What is whole language literacy learning?

2. What is process writing?

3. My understanding of whole language

minimal thorough

4. My use of whole language in teaching/tutoring

minimal thorough

WHOLE LANGUAGE HELPS MIGRANT CHILDREN

* **It enhances self-esteem of the learner.**

Children learn in a "safe" and supportive environment where freedom to take risks with language is encouraged. They see themselves as "doers" in the learning process.

* **It is effective with highly mobile children.**

Regardless of geographical location, continuity of instruction and learning is preserved when using children's natural language in meaningful context. It links home and school with worthwhile learning experiences.

* **It is successful with children whose primary language is other than English.**

Non-english speaking children interact with print the same way as English speaking children.

Whole language allows children to experiment with language and explore print while taking risks in learning to read and write.

* **Reluctant readers and writers experience success and growth in literacy skills.**

Children with reading and writing problems read and write more frequently and effectively when immersed in meaningful literacy experiences. They usually score as high or higher on standardized reading tests when compared with those in traditional programs.

* **It is congruent with other language arts and content area curriculum.**

Instructional objectives are readily applied to real reading and real writing strategies across the curriculum.

"Remedial intervention poses such risks to self-esteem that it is difficult to implement a program without predominantly negative effects - even on learning."

Don Holdaway, Foundations of Literacy

SELF-CONCEPT AND THE SCHOOL PERFORMANCE

"Self-esteem is the lubricant that makes the learning process run smoothly, it doesn't take on elaborate curriculum or expensive texts, and it's more basic than the 3-R's - It is the underlying 'R' -- respect."

Francine Stayter

Educational institutions are the arenas in which all persons are compelled to compete and are forced to reveal personal adequacies and inadequacies in public contests.

(Snygg, Combs, Jersild)

Children arrive at school with a predisposition to success or failure. Parental love, acceptance and interest are the major factors of influence.

(Greenewald and Wolfe)

With the pressures to perform and conform from parents and teachers, it is not surprising that children employ academic attainment as an index of self-worth.

(Bloom)

Among lower social-economic neighborhoods and middle class children, self-concept and ego-strength at the beginning of kindergarten are more predictive of reading achievement 2 1/2 years later than measures of intelligence.

(Wattenberg and Clifford)

Children with positive self-concepts are able to make more positive and clearer appraisals of their academic performance and produce superior results than those with negative self-concepts.

(Purkey)

The belief that the family has a direct impact on maintaining a child's reading problems is becoming increasingly prominent. There is ample evidence to suggest that reading disability in a boy is related to other members of his family.

(Greenewald and Wolfe)

HOW DOES ONE LEARN ANYTHING?

Let's try to analyze the process and your feelings while learning.

1. Think of something you learned for the first time - ride a bike, drive a car, bake a pie.

2. What made you want to learn?

   How did you feel about learning this new activity?

3. What did you do first?

   How did you feel when you first began?

4. What happened next?

   How did you feel?

5. What supportive help did you receive?

   How did you feel?

6. What other factors contributed to success in learning?

   What did you feel?

7. Was the learning worthwhile?

   How did you determine success?

8. Write a paragraph summarizing how you learned.

The Conditions of Literacy Learning

Immersion

Learners need to be immersed in a wide range of texts - surrounded by them and attracted to their production and use.

Demonstration

Learners benefit from demonstration - that is, from explanations and models which enable them to see how texts are conceived, constructed, used.

Expectation

Learners are influenced - either stimulated or inhibited - by the expectations of those around them, mainly by adults or peers they respect.

Responsibility

Learners grow in self-reliance if allowed to make their own decisions about the when-how-what of their learning tasks.

Employment

Learners must have time and opportunities, in realistic situations, to practice or employ their developing control over what they are learning.

Approximation

Learners work confidently when assured that learning is not copied "correctness" but "approximation", trial-error-improvement.

Response

Learners are upheld in their efforts - acknowledged and supported - when those around them respond with interest to their words and work.

Engagement

These conditions contribute to active learning, not mechanically, but as factors in the interaction between students and a teacher who likes the subject, the children, and teaching itself.

Engagement occurs when the learner feels:

* "These texts, these demonstrations, make me want to have a go myself."
* "Doing so, I'm learning and preparing for the life ahead of me."
* "I'm happy learning here, where nobody's condemned when they're not fully correct."

Brian Cambourne

CONDITIONS OF LEARNING
IN
WHOLE LANGUAGE IMPLEMENTATION

	TEACHER	ADMINISTRATION
IMMERSION	Read professional literature. Attend whole language conferences.	Read professional literature. Attend whole language conferences.
	Create a print rich classroom.	Develop building climate focusing on the learner with a focus on literacy.
DEMONSTRATION	Visit whole language classrooms.	Visit whole language classrooms.
	Share your reading and writing with students. Models strategies you use as a reader and writer.	Share your reading and writing with students.
EXPECTATIONS	Expects a professional making instructional decisions.	Views teachers as professionals capable of instructional decision making.
	The brain that has worked effectively on making the student a proficient user of oral language will work effectively as the students achieve reading and writing skills. Expects students to be readers and writers.	Demonstrates faith in the learning to the learner, the teacher and the parents.
RESPONSIBILITY	Accepts responsibility as "kid watcher". Makes informal instructional decisions.	Accepts responsibility for instructional leadership. Accepts responsibility for professional growth of the staff.
	Expects students to make decisions related to their own learning.	Provides opportunities for teachers about the school community. 1. staff development 2. parent involvement 3. purchases 4. student placement 5. curriculum 6. organization procedures, etc. Provides opportunities for teachers to become increasingly skillful "kid watchers."
USE	Demonstrates ways in which reading, writing, listening, and speaking are used by teacher to fulfill real life purposes. Provides opportunities to employ skills in fulfilling real purposes.	Demonstrates ways in which reading, writing, listening, and speaking are used by administrators to fulfill real life purpose.

	TEACHER	ADMINISTRATION
APPROXIMATIONS	The teacher recognizes that he/she learns from mistakes. Looks for constant evolvement of professional skills.	Works beside the classroom teacher as co-learner and co-observer of learning.
	Recognizes that students gain proficiency over long periods of time. Doesn't expect everything to come out right the first time.	Initial classroom observation not to evaluate effectiveness of teacher or whole language but to support the teacher as a learner.
RESPONSE	Collaborates with other teachers to gain new insights. Reinforces positive aspects of colleagues' work.	Through constant contact with classroom program, is able to provide frequent and specific feedback regarding the positive aspects of the teachers
	Provides students with feedback during reading and writing process which is relevant and enabling.	
ENGAGEMENT	The teacher values reading and writing as a personal priority. The teacher is involved enthusiastically in his/her own literate development.	The administrator values reading and writing as a personal priority. The administrator is involved enthusiastically in his/her own literate development.
	Maximizes the amount of time the student spends actually reading and writing.	Monitors the amount of time students are actually engaged in reading, writing, listening, speaking.

Ardis Tucker

A VERY STRANGE LANGUAGE

The English language she is queer.
The words don't look like what you heer,
If what you heard was what you write,
It wouldn't seem like such a fite.

I wrote a letter to my friend.
It's one that I'm afraid to siend.
I only wished to tell him clear
The troubles I am having hear.

I thought that writing it in verse
Would help keep things from getting werse.
But you can see, that's not enough
To keep out all the funny stough

Dear Juan:
I hear in many schools
Americano spelling rhools;
But even when I take great care,
I still have many problems thare.

For instance, take a word like own.
It sounds the same as telephown.
It also took some time to learn
That tarn is spelled the same as bearn

I think that gould is spelled like should
and also words like hould and stould.
If good is right though, it's a shame,
That cood and shood aren't spelled the same.

At night when all the homework's done
The students rest and have some fone;
Forget the books they read all year
Or meet some girls and have some bear.

Some weekends we all take a break
And spend it fishing at the leak.
The afterwards, when we're all through,
There's always something else to dough.

In bed each night, I give some thought
To all the spelling rules I'm tought.
But though I study 'til I ache,
I always mache some dumb mistache.

I hope this note won't make you grieve,
but now I really have to lieve.
I'll be home soon, so please be reddy,
Your much-confused amigo
Freddy

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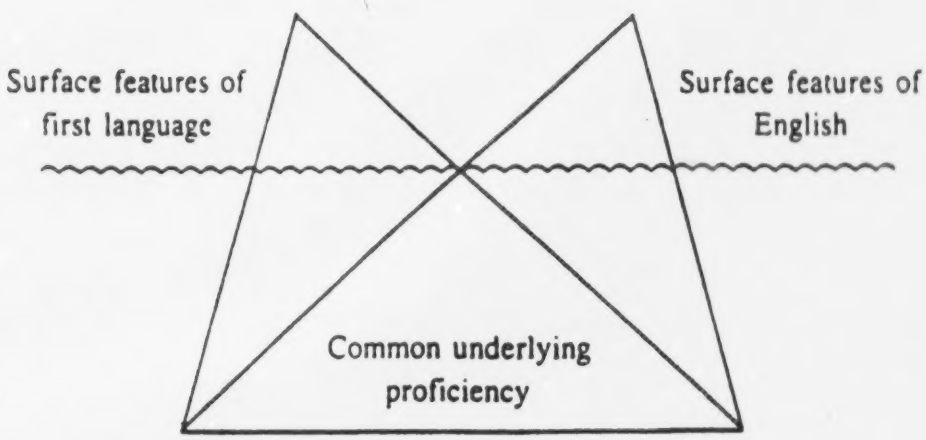
FIVE PRINCIPLES TEACHERS SHOULD REMEMBER ABOUT SECOND LANGUAGE LEARNERS

1. People who are learning another language are, first of all, people.
2. Learning a language means learning to do the things you want to do with people who speak the language.
3. A person's second language, like the first, develops globally, not linearly.
4. Language develops best in a variety of rich contexts.
5. Literacy is part of language, so reading and writing develop along side of speaking and listening.

Second language learners are REAL students: Readers and writers of English as Another Language.

From: When They Don't All Speak Spanish (NCTE)

The "Dual-Iceberg" schema for second language acquirers.



It has been estimated that 80% of the reading skills taught in English also occur in Spanish.

ARE YOU READING ME?

Po ka re kare a na
Nga wai o Ro tu ru a
Whi ti a tu koe e hine
Ma rino a na e
E hine a na e
E hine e
Hoki mai ra
Ka mate ah au i
Te aroha e

(From Brian Cambourne)

1. Read the above lines silently.

2. Reflect:

   a. Were you able to pronounce most of the words?
   b. How were you processing the print?
   c. Did it make sense?

3. Respond:

   a. Retell the story in your own words.
   b. What would you need for this to have some meaning for you?
   c. Did you read?

RICHMOND WAS IN DIRE STRAITS AGAINST ST. KILDA. THE OPENING PAIR WHO HAD BEEN STROKING THE BALL WITH BEAUTIFUL FLUENCY ON PAST OCCASIONS WERE BOTH OUT FOR DUCKS. ONCE AGAIN THE NEW BALL PAIR HAD BROKEN THROUGH. THEN SMITH TURNED ON SURPRISING PACE AND MOVING THE BALL OFF THE SEAM BEAT MAZAZ TWICE IN ONE OVER, INVERARITY VICIOUSLY PULLED BROWN INTO THE GULLY BUT WAS SENT RETIRING TO THE PAVILION BY A SHOOTERS FROM COX.

JONES IN THE SLIPS AND AT SILLY MID-ON WERE SUPERB AND DANIEL BOWLED A MAIDEN OVER IN HIS FIRST SPELL. YALLOP TOOK HIS TOLL WITH THREE TOWERING SIXES BUT THOMPSON HAD LITTLE TO DO IN THE COVERS.

GRANT WAS DISMISSED WITH A BEAUTIFUL YORKER AND JONES WENT FROM A BRUTE OF A BALL. WOOD WAS DISAPPOINTING. THE WAY HE HUNG HIS BAT OUT TO THE LEAN-GUTTED CROFT WAS A NASTY SHOCK. THE ROUT ENDED WHEN MCARDLE DIVED AT SILLY LEG AND THE CRY OF "OW'S THAT!" ECHOED ACROSS THE PITCH.

(From Brian Cambourne)

1. Read the above story silently.

2. Reflect:
   a) Are there any words you don't know?
   b) What do you think the story is about? Why?
   c) What were you doing to process the print for meaning?

3. Respond:
   a) Retell the story in your own words.
   b) Did you read the story? Why?
   c) What is reading?

TEN CHARACTERISTICS OF WHOLE LANGUAGE TEACHING

1. READING, WRITING, LISTENING AND SPEAKING ARE VALUED PARTS OF EVERY LESSON.

2. TIME IS GIVEN TO ENGAGE IN REAL READING AND WRITING.

3. CHILDREN WRITE FOR REAL PURPOSES - JOURNALS, LETTERS, NOTES, REPORTS, DIRECTIONS, DESCRIPTIONS AND STORIES.

4. READING AND WRITING FOR MEANING AND PURPOSE IS ALWAYS IN A CONTEXT OF "WHOLENESS". FRAGMENTED LEARNING BY DRILLS ON SKILLS IS AVOIDED.

5. CHILDREN HAVE OWNERSHIP OF THEIR READING AND WRITING.

6. TEACHER AND PEER CONFERENCING IS A VITAL STRATEGY FOR RESPONDING TO READING AND WRITING.

7. A RICH AND WIDE VARIETY OF LITERATURE AND OTHER FORMS OF PRINT ARE AVAILABLE.

8. ALL OF THE SYSTEMS AND SUBSYSTEMS OF LANGUAGE (GRAPHOPHONICS, SYNTAX, SEMANTICS) ARE FUNCTIONING IN LITERACY EXPERIENCES.

9. WHOLE LANGUAGE CUTS ACROSS THE CURRICULUM. IT IS INTEGRATED INTO SCIENCE, SOCIAL STUDIES AND OTHER CONTENT AREAS.

10. LITERACY DEVELOPMENT IS ASSESSED THROUGH ON-GOING TEACHER OBSERVATIONS, CONFERENCING, ANECDOTAL RECORDS, AND EXAMPLES OF CHILDREN'S WRITINGS.

ELEMENTS OF A WHOLE LANGUAGE PROGRAM

A balanced Whole Language Program typically includes the following ten elements:

* Reading to children
* Shared book experience
* Sustained silent reading (SSR)
* Guided reading
* Individualized reading
* Language experience
* Children's writing
* Modeled writing
* Opportunities for sharing
* Content area reading and writing

Andrea Butler

Procedures for Reading Predictable Books With a Child

1. Share the book entirely for pleasure, using normal cadence.

2. Re-read, 2-4 times - according to the needs of the child.

3. Point out as you read:

   Books are written by authors.
   Authors choose their topics. (Note especially when reading more than one book by the same author.)
   Books have full title pages and often have half title pages.
   Books often have dedications.
   Books often have the picture of the author and "About the Author."
   Authors know and care about their topics.
   Illustrations help the meaning.
   Reading ALWAYS has to make sense.
   The author's use of marks which help meaning: periods, exclamation marks, questions marks, quotation marks, etc.
   Authors look for "just the right words."
   Authors put information in their books in order to make them clear.
   Authors think about their audience.

   Note: The meaning, rhythm, delight in the language always should take precedence over instruction. The instruction can and should be subtle.

4. As soon as the child is ready:

   Encourage the child to share in reading some of the words, especially refrains, predictable lines.
   Encourage "supported reading:" reading with parent or friend. It helps to have two copies.
   Option - Provide taped version for support. (You can tape the story, using a signal for the turn of pages.)

   Encourage reading alone and CELEBRATE!

5. Record achievement in folder.

6. Immediately invite child to choose another book.

7. Model reading, encouraging children to "always have a book."

Jacqueline L. Finn

WHOLE LANGUAGE READING PROVIDES:

1. **Time** to read.

2. **Ownership** - reader's choice of what to read.

3. **Purpose** - Engage in oral discussions about literature, authors, social significance, etc. Encourage the use of reading logs - a journal of the reader's thoughts, feelings and predictions about what is read.

4. **Response** - Share the reading with others and allow audience response.

THE READING LOG

A reading log assists the learner by allowing him/her to express in writing his thoughts and feelings about what is read. The emphasis is upon processing meaning, not the production of penmanship, spelling, punctuation or grammar. The reading log is a valuable tool to make reading and writing connections. Below is a possible format.

TITLE:

Date	Chapter/Pages	Comments

Here are some questions to help you respond to what you are reading:

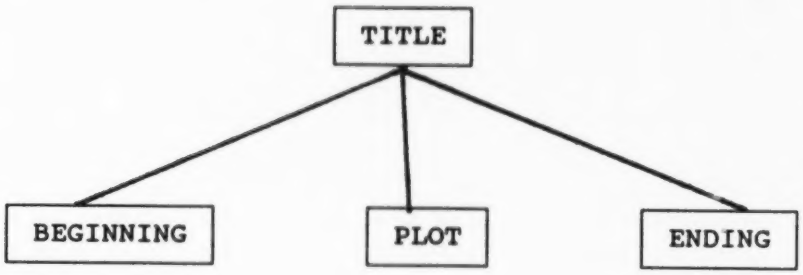
1. As I read this part I thought...
2. The story so far seems to be about...
3. I especially like the part...
4. I don't understand this...
5. I predict this will happen next...

Be ready to talk about your comments with your teacher or literature group.

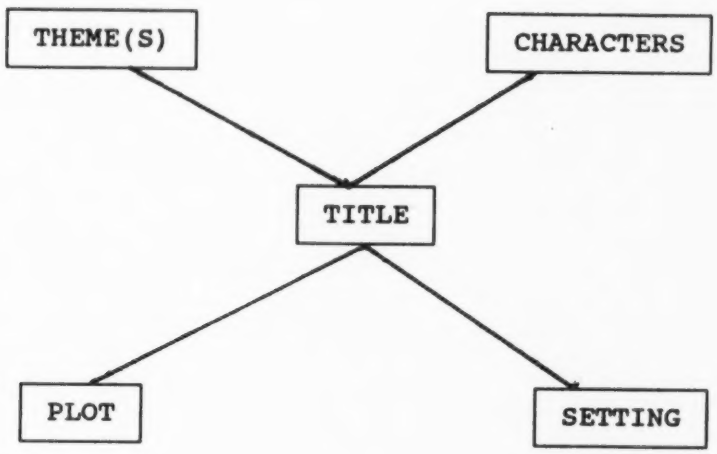
STORY WEBBING

Webbing is a way of charting to help children visualize the organization of a story.

Example I



Example II



LITERATURE GROUPS

A reading/writing experience in which small groups of students read and respond to the same choice of literature. This can be especially useful when developing themes such as: pioneers, space, community, politics, and other areas of interest.

PROCEDURE:

I. Introduction: The teacher selects several books to introduce to the class. Books may be related to social studies, science or other content areas. Titles of books are written on the chalkboard.

II. Self-Selection: Following the teacher's introduction and brief reading from selected books, each child selects his/her book to read. The child writes his name under the appropriate title on the chalkboard. Groups are limited to five children.

III. Reading Log: Each student maintains a reading log to record information, predictions, questions, summarizations, etc. related to daily reading.

IV. Reading Conference: The teacher meets with each literature group to participate in their oral response to reading.

V. Follow-up: The group decides the next day's assignment and/or activities related to the book.

THOUGHT: Children in whole language classrooms value themselves and each other through numerous shared learning experiences. As they write together they are becoming life-long learners whose skills will carry them far beyond the classroom.

ten years old

i paid my 30 cents and rode by the bus window all the
way down
i felt a little funny with no hair
on my head
but my knees were shiny 'cause
aunty mai belle cleaned me up
and i got off on time and walked
past the lions and the guard straight
up to the desk and said
"dr. doolittle steroscope please"
and this really old woman said
"Do You Have A Library Card?"
and i said
"i live here up the street"
and she said
"Do You Have a LIBRARY Card?"
and i said
"this is the only place i can use the steroscope for
dr. dooolittle miss washington brought us here this spring
to see it"
and another lady said
"GIVE THE BOY WHAT HE WANT. HE WANT TO
LEAD THE RACE"
and i said
"no ma'am i want to see dr. dooolittle" and she said
"same thang son same thang"

Nicci Giovanni

READING CONFERENCE

Teach the child to speak first and be prepared to receive the child's meaning: "Tell me about your book." If reading to several children, their unique meanings should be encouraged and accepted.

Additional questions which support the process:

1. Why did you choose this book?
2. Which part did you like the best?
3. What surprised you in the book?
4. What did the book remind you of?
5. What did you learn from the book?
6. What did you learn about the author?
7. What did you notice in the book?
8. How did you feel ...?
9. How did you solve problems while you were reading?
10. Which parts were easy? Difficult?
11. What did you learn about yourself by reading this book?
12. What will you read next?

Jacqueline Finn

ESL AND THE CONTENT AREAS

Most ESL students (and most non-ESL students) find typical textbook assignments difficult and laborious tasks. However, teachers can use the content areas as vehicles for language development. Discover the content-area objectives of your school or state and begin there, rather than the textbook. Once the objectives are known, apply the holistic principles of learning to the student's learning experiences. The following principles may be helpful:

PRINCIPLES

1. Students learn both content and language by being active, by doing, things, by participating in activities directly related to specific content, and by using both oral and written language to carry out these activities. Language develops holistically, not in parts. Language develops through use, not through isolated practice (Lindfors 1987). This is true in both a native and a second language.

2. Students learn both content and language by interacting with others as they carry out activities. These "others" may be both other students (peers) and adults who provide input and authentic reasons to communicate (Enright and McCloskey 1985; Krashen 1982; Lindfors 1987; Urzua 1980). This is true in both a native and a second language.

3. All of the language processes are interrelated, and students become more able language users when they make use of all the processes in classroom activities, when they are asked to use both oral and written language in varied ways and for varied purposes, and when they see the connections between experiences and oral and written language (Allen 1986; Goodman 1987; Hudelson 1984; Rigg and Enright 1986). This is true in both a native and as second language.

4. Students learn to read by interacting with whole, authentic texts (by reading), and they learn to write by creating whole, authentic texts (by writing), by having others react to what they have created, by revising their pieces, and by using their reading knowledge to help them write like readers. The acquisition of written language is a holistic process, as is the acquisition of oral language. Literacy is acquired through use, not through practice of isolated skills (Goodman 1987; Harste, Woodward, and Burke 1984; Smith 1982). This is true in both a native and a second language.

5. Reading comprehension is facilitated by having prior knowledge of the topic of the text (Barnitz 1985; Rigg 1986). Background knowledge may be activated or developed through classroom activities that involve all of the language processes, including reading from a variety of sources other than the textbook. This is true in both a native and as second language.

(Principles from Teaching English Through Content-area Activities (NCTE), Sarah Hudelson.

ON WRITING:

"It all begins inside; inside the heads of our kids. There are ideas in there and language and lots of possibilities. Writing is pulling together of that inside stuff. Writing is like a rehearsal of meaning making. What we like to call 'mind texts'."

from Inside Out

"Everyone has a story to tell." Harold Rosen

Brian Cambourne found a consistent response over a period of five years from college freshmen when asked the following questions:

1. Do you like to write?

   90% said NO.

2. Do you consider yourself a good writer?

   90% said NO.

3. How many pages do you write voluntarily each day?

   100% said NONE.

THE QUALITIES OF GOOD WRITING

1. MEANING

There must be content in an effective piece of writing. It must all add up to something. This is the most important element in good writing, but although it must be listed first it is often discovered last through the process of writing.

2. AUTHORITY

Good writing is filled with specific, accurate, honest information. The reader is persuaded through authoritative information that the writer knows the subject.

3. VOICE

Good writing is marked by an individual voice. The writer's voice may be the most significant element in distinguishing memorable writing from good writing.

4. DEVELOPMENT

The writer satisfies the reader's hunger for information. The beginning writer almost always overestimates the reader's hunger for language and underestimates the reader's hunger for information.

5. DESIGN

A good piece of writing is elegant in the mathematical sense. It has form, structure, order, focus, coherence. It gives the reader a sense of completeness.

6. CLARITY

Good writing is marked by a simplicity which is appropriate to the subject. The writer has searched for and found the right word, the effective verb, the clarifying phrase. The writer has removed the writer so that the reader sees through the writer's style to the subject, which is clarified and simplified.

It is my belief that these qualities are the same for poetry and fiction as well as non-fiction.

Donald M. Murray

GETTING STARTED ACTIVITY: Donald Graves

1. Ask students to write down 3 things that have happened to them.

2. Group students in pairs.

3. Each person selects one of his events and is interviewed by his partner for 5 minutes. (This helps the writer get more details.)

4. When both have been interviewed for 5 minutes, give them 10 minutes to write their own story. Allow them to make it into fiction if they want to.

5. Read the story back to partner.

6. Ask for partner's reaction. (Ask the listener, "What struck you first?" "What did you see?")

7. Teacher must write, too.

Follow-up Activity: (3 minutes) Go back and describe a person in the story.

* THE WRITING PROCESS INCLUDES:

1. Rehearsal
2. First Draft (sloppy copy)
3. Conferencing
4. Revision
5. Second Draft, third draft, etc.
6. Conferencing
7. Editing
8. Publishing

*This is not a method or a rigid prescribed order but a concept of how writing happens. All segments are on-going and interchangeable. "It's a feel-think-write-revise struggle."

WHEN CONFERENCING

1. Listen intently to the student read his story.
2. Retell the story to him.
3. Ask questions - keep nudging.

SUGGESTIONS FOR EDITING:

- Vida Galpin

A. Everything does not have to be edited. Mark it "draft" or whatever. Only edit if you intend to publish.

B. Have children edit for the skills you have taught in mini-workshops.

C. Divide class into editing committees. The committees could be for
(1) capitalization
(2) punctuation
(3) spelling
(4) copy, etc.

(The copy committee is in charge of copying the handwriting.)

Students change committees about once per month.

D. Editing committees may not change words ("I seen")

E. The teacher is the final editor

THE WRITING WORKSHOP

Each student should have two folders: one for current writing and one for accumulated writings, dated, numbered and in chronological order.

Nancy Atwell suggests four routines:

1) The Mini Lesson
a 5-10 minute lesson by the teacher focusing upon some aspect of writing. Ex: Leads, topic choice, punctuation, inventive spelling.

2) The Status-of-the-class Conference
a quick (3 minute) way to chart where each writer stands each day.

3) Writers Workshop
approximately 2/3 of writing time block. Writers write and teacher circulates to confer with students.

4) Group Share
the last 5-7 minutes of the workshop.

Good Advice: Your personal copy of Nancy Atwell's In the Middle: Writing, Reading and Learning With Adolescents. (See Bibliography.)

Integrating ESL Reading and Writing Through the Dialogue Journal

> Negotiating meaning, a form of collaboration much investigated by second language acquisition researchers during the last 10 years, appears to be essential to development of second language proficiency. Through the process of interacting socially and linguistically, not merely through being exposed to language, learners develop functional expertise. (Long, Applied Linguistics, 1983.)

Learners developing literacy need genuine audiences in order to understand that written language like oral, is a transactional process.

The dialogue journal is an ongoing written conversation between two persons. Some of its characteristics are:

1. Each student uses a spiral notebook.
2. Topics are selected by the writer based upon personal interests, needs or experiences.
3. The notebook is given to the partner (preferably daily) for written responses.
4. Both partners are free to challenge, question or seek clarification.
5. A response from the partner is necessary before beginning a new entry.

TEACHER'S CONFERENCE RECORD FOR_____

Title of Piece & Date (Comments)	Skills used Correctly	Skills Taught (no more than 2)

HAVING A WRITING CONFERENCE WITH YOURSELF

Read your piece to yourself, at least once but probably several times. The best writers spend a lot of time reading over and thinking about what they've written.

Your next job is to make some decisions about what's down there on that paper: the weaknesses of the piece - the parts that need more work - - and its strengths -- those parts that work so well you want to do more with them. In other words, your next job is to have a writing conference with yourself.

A writer's biggest question is always, "What is it I'm trying to say here?" The questions below may help you find and shape what you're trying to say.

Questions About Information

Do I have enough information?

What's the strongest or most exciting part of the piece and how can I build on it?
Have I shown (not told) by using examples?
Have I told my thoughts and feelings at the points where my readers will wonder?
Have I told where, when, and with whom this is happening?
Have I described the scene and people with enough detail that a reader can see it happening?
Is there any part that might confuse a reader? Have I explained each part well enough that a reader will know what I mean?
Does this piece need conversation? Did people talk? Have I directly quoted the words they said?

Do I have too much information?

What parts aren't needed -- don't add to my point or story? Can I delete them?
What is this piece really about? Are there parts that are about something else? Can I cut them?
Do I have more than one story here? Which is the one story I really want to tell?
Is this a "Bed-to-bed" piece, going through every event of the day? Can I focus on just the important part of the day and delete the rest?
Is there too much conversation? Too many fussy little details? Have I explained too much?

Questions About Leads

Does my lead bring my reader right into my piece, into the main ideas or action?
Where does the piece really begin? Can I cut the first paragraph? The first two? The first page?

TOPICS I CAN WRITE ABOUT

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____

PIECES I HAVE WRITTEN

Title ***Date***

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____

SKILLS LIST

THINGS THAT _____ CAN DO AS A WRITER

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

PRINCIPLES AND PRACTICES FOR PARENT INVOLVEMENT IN READING AND WRITING

1. Regular daily time
   a. 20 minutes each day of child-parent reading interaction
   b. Nightly bedtime stories
   c. Lap-reading
   d. Floor-reading
2. Purpose and Motive
   a. Relate the reading and writing activities to the child's life and interests. (Children often fail to see the relevance of skillsheet activities)
   b. Building models together
   c. Cooking together
   d. Shopping together
3. Real Literacy activities
   a. Allow children to write real stories and read real books. Remember, scribbling is real writing for young children
   b. Collaborate on an alphabet book of their own
   c. Allow children to choose stories they want to read
   d. Capitalize on their interests: sports, stamps, animals, stars
4. Tolerance and Patience
   a. Growth in reading and writing takes TIME
   b. Allow them to move at their own pace
   c. Avoid putting pressure on the child to read and write better

5. Support and Encouragement

   a. Make reading easy. Take time to explain what you are doing.

   b. Answer their questions and share examples.

   c. Make the home a "safe" place to learn. Allow them to take risks with reading and writing. Remember, all children make mistakes when reading and writing.

   d. Be positive in your comments about their reading and writing.

6. Interaction

   a. Parents and children should share in the responsibility for learning to read and write

   b. Children usually feel better about working on a problem together with a parent than working alone

   c. Encourage the child to ask questions about what is read or to make predictions about what will happen next in the story

   d. Respond to the children's questions and predictions

THE PUBLISHING CENTER

PROVIDES FOR A CHILD:

That he/she is an author.

That his ideas are worthy of expression and are valued by others.

PROVIDES FOR THE CLASSROOM:

A multiple selection of children-authored books to promote interest in reading.

The opportunity to extend to parents the reading and writing growth of their child.

TO START A PUBLISHING CENTER:

- Request from parents materials such as scraps of fabric, wallpaper, contact paper, and cardboard.

- Request parents to donate some time to help man the publishing center, to help the children with the typing of books, to take dictation, and to help bind books.

- Organize the publishing center into areas:

  ** a writing center where children come to do creative writing. Provide plenty of paper, spelling aids, including word lists, dictionaries, pictionaries, and word walls.

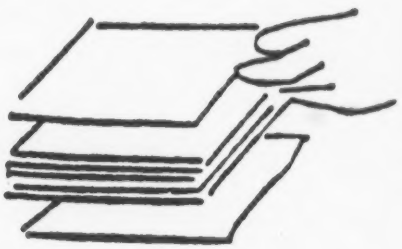
  ** an editing center.

  ** a planning center to determine the format of the book - number of pages, placement of the story on the pages, the use of illustrations, the size of the book, the shape, and the cover.

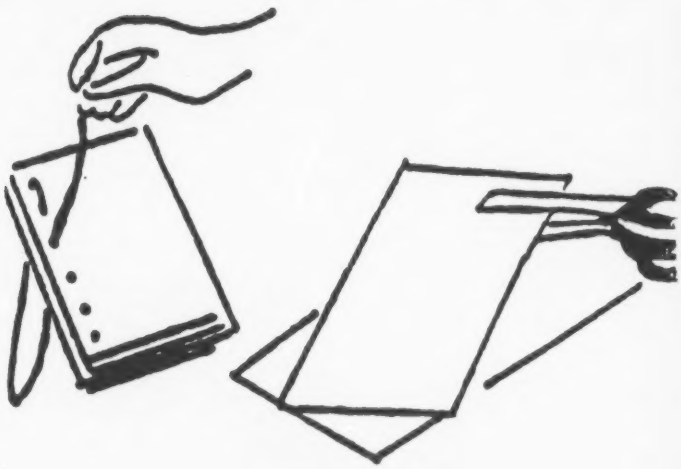
  ** a binding center that includes cardboard, scraps of fabric, contact paper, wallpaper, and sending equipment to stitch pages together.

STEPS TO MAKING BOOKS

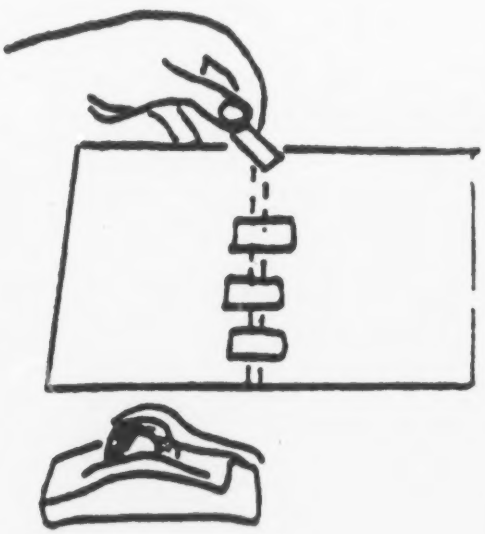
STEP 1 - Stack the completed pages together and add two extra pages, one before the title page and one after the final page.



STEP 2 - Fasten the pages together by stapling or sewing by hand, or using a machine on the longest stitch. Machine sewing offers more durability.



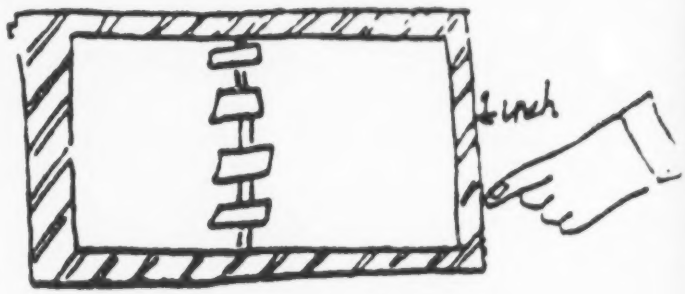
STEP 3 - Cut two pieces of cardboard one-fourth inch larger than page size.



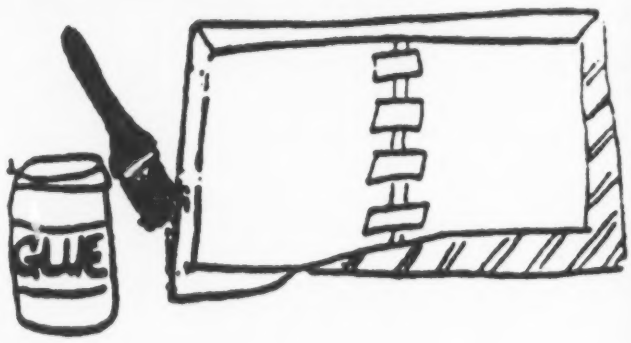
STEP 4 - Tape the two pieces of cardboard together with a one-fourth inch separation so the cover is hinged.

STEPS TO MAKING BOOKS - CONTINUED

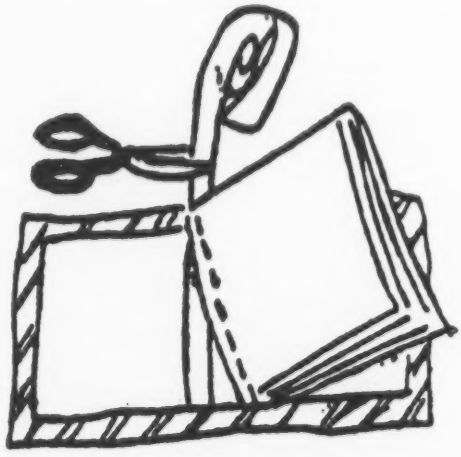
STEP 5 - Place the cardboard on the cover and cut a piece one full inch larger than the cardboard, extending on all sides.



STEP 6 - Remove the cardboard and coat the reverse side of the cover material and fold the edges of the cover material around the cardboard.



STEP 7 - Cut a piece of colored construction paper large enough to cover the inside of the book cover and paste it in place over the edges of the cover material.



STEP 8 - Fasten the bound pages into the book with tape. Construction paper the same color as the inside of the cover can be pasted in place to cover the tape.

WHOLE LANGUAGE EVALUATION

Whole language evaluation for literacy learning is very different from the skills approach. In evaluating children it is essential to look at the process through which they learned; therefore process should not be separated from product. For example, in writing, the focus is not only on the finished piece of writing but on the strategies the child has used to produce this piece, such as selecting a topic, getting ideas down, revising, conferencing, editing.

I. Three Objectives of Evaluation

A. To discover how we can help child achieve more.

B. To assess the validity and effectiveness of our program.

C. To communicate a child's progress as fully as we can to parents and teachers.

II. Principles of Student Performance Evaluation

A. Evaluation must be continuous. Some form of assessment should be taking place daily. It should be an integral part of teaching and learning.

B. Evaluation must involve the student and the teacher.

C. Evaluation must be approached as a learning situation. The teacher and student receive information which must be used to determine future direction/activities.

D. Evaluation aids decision making. The results may support changes in:
- the types of strategies and activities
- the learning materials
- the types of groupings used

III. Methods of Evaluation

A. Anecdotal Records
B. Reading/Writing Folders
C. Checklists: Literacy Skills
D. Pupil Surveys
E. Conference Logs
F. Reading/Writing Logs
G. Learning Logs
H. Cloze Procedure
I. Misuse Analysis
J. Projects

KID WATCHING

Yetta Goodman devised this method of informal observation for evaluating children's literacy development. As an alternative to standardized testing, kid watching allows the teacher to observe the learner in various situations throughout the school day. Two important questions are the focus of observation: (1) What evidence is there that language development is taking place? and (2) When a child produces something unexpected, what does it tell the teacher about the child's knowledge of language? Even a child's mistakes (miscues) provide valuable insight about how he/she processes and uses language.

Goodman suggests several techniques for effective kid watching evaluation:

1. Keep notes. Record the degree to which children can talk, write, listen and read.

2. Tapes can be kept of a child's oral reading and story retelling at various times throughout the school year.

3. Samples of writing should be kept in a folder for each child. The teacher and child (and parents) can together examine and discuss content, handwriting, punctuation and spelling.

4. The use of questioning by the teacher will change as the child matures in literacy development.

Recommended: The Whole Language Evaluation Book.
Edited by Kenneth S. Goodman, Yetta M. Goodman
and Wendy J. Hood. Heinemen Educational Books,
Inc., Portsmouth, NH 1989.

READING SURVEY

NAME_____ DATE_____

1. If you had to guess...

   How many books would you say you owned?_____

   How many books would you say there are in your house?_____

   How many novels would you say you've read in the last 12 months?_____

2. How did you learn to read?_____

3. Why do people read?_____

4. What does someone have to do in order to be a good reader?

5. How does a teacher decide which students are good readers?

6. What kinds of books do you like to read?_____

7. How do you decide which books you'll read?_____

8. Have you ever re-read a book?_____ If so, can you name it/ them here? _____

9. Do you ever read novels at home for pleasure?_____
   If so, how often do you read at home (for pleasure)?_____

10. Who are your favorite authors? (List as many as you'd like.)

_____

_____

11. Do you like to have your teacher read to you? _____ If so, is there anything special you'd like to hear?_____

_____

12. In general, how do you feel about reading?_____

_____

_____

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WRITING SURVEY

YOUR NAME_____ DATE_____

1. Are you a writer?_____
(If your answer is YES, answer question 2a. If your answer is NO, answer 2b.)

2a. How did you learn to write?_____

_____

_____

_____

2b. How do people learn to write?_____

_____

_____

_____

3. Who do people write?_____

_____

_____

_____

4. What do you think a good writer needs to do in order to write well?_____

_____

_____

_____

5. How does your teacher decide which pieces of writing are the good ones?_____

_____

_____

_____

6. In general, how do you feel about what you write?_____

_____

_____

_____

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VERMONT MIGRANT EDUCATION PROGRAM
WRITERS' WORKSHOP
SUMMER 1989

Evaluation of Pre- and Post-Writing Samples

Directions: Using a scale of 1 to 5 (1 measuring least able, 5 most able, please indicate the student's writing ability by circling the appropriate number in the following categories.

	Pre-Writing Date_____	Post-Writing Date_____
A. Content		
1. meaning	1.2.3.4.5	1.2.3.4.5.
2. clarity/focus	1.2.3.4.5	1.2.3.4.5.
3. choice of words	1.2.3.4.5	1.2.3.4.5.
4. language/tone(appropriate to purpose & audience)	1.2.3.4.5	1.2.3.4.5.
B. Organization		
1. logical order	1.2.3.4.5	1.2.3.4.5.
2. sense of closure	1.2.3.4.5	1.2.3.4.5.
3. adequate support/detail	1.2.3.4.5	1.2.3.4.5.
4. paragraphing	1.2.3.4.5	1.2.3.4.5.
C. Voice	1.2.3.4.5	1.2.3.4.5.
D. Technical		
1. grammar	1.2.3.4.5	1.2.3.4.5.
2. punctuation	1.2.3.4.5	1.2.3.4.5.
3. spelling	1.2.3.4.5	1.2.3.4.5.
4. capitalization	1.2.3.4.5	1.2.3.4.5.
5. usage	1.2.3.4.5	1.2.3.4.5.

E. Teacher Evaluation_____

_____

_____

Date: _____

EVALUATION CONFERENCE NOTES

NAME _____ QUARTER ____

DATE _____ GRADE _____

*WHAT DOES SOMEONE HAVE TO DO IN ORDER TO BE A GOOD WRITER?

*WHAT'S YOUR BEST PIECE OF WRITING THIS QUARTER?

*WHAT MAKES IT BEST?

*I NOTICED YOU MADE THIS CHANGE IN CONTENT _____

_____

IN THIS PIECE OF YOUR WRITING OF THE PAST QUARTER_____

_____WOULD YOU BE WILLING TO CHANGE IT BACK TO THE WAY YOU FIRST WROTE IT? _____

*WHY OR WHY NOT?

*WHAT ARE YOUR GOALS FOR THE NEXT QUARTER (TO DO AS A WRITER?):

NAME QUARTER

DATE GRADE (effort)

WRITING SELF-EVALUATION

WHY DO YOU FEEL YOU DESERVE THIS GRADE?

WHAT DOES SOMEONE HAVE TO DO TO BE A GOOD WRITER?

WHAT IS YOUR BEST PIECE OF WRITING THIS QUARTER?

WHAT MAKES IT BEST?

TEACHER'S COMMENTS:

PARENT'S COMMENTS?

IN CONCLUSION:

Just as meaningful learning takes place when children are free to take risks while writing and reading so good teaching takes place when teachers take risks in facilitating and modelling writing and reading activities in the classroom.

RISKS

To laugh is to risk appearing the fool.
To weep is to risk appearing sentimental.
To reach out for another is to risk involvement.
To expose feelings is to risk exposing your true self.
To place your ideas, your dreams, before a crowd is to risk their loss.
To love is to risk not being loved in return.
To live is to risk dying.
To hope is to risk despair.
To try is to risk failure
But risks must be taken, because the greatest hazard in life is to risk nothing.
The person who risks nothing, does nothing, has nothing, and is nothing.
They may avoid suffering and sorrow, but they cannot learn, feel, change, grow, love, live.
Chained by their attitudes, they are slave, they have forfeited their freedom.
Only a person who risks is free.

Author unknown

COURAGE!

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ESCORT

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